

LITTLE BUT HONOR

For Those Who Secure Positions Under the Federal Government.

DOES OFFICEHOLDING PAY?

An Answer From Those Who Should Know From Experience.

VIEWS OF THE CABINET MEMBERS.

Nearly All of Them Poorer Financially at the End of Four Years.

FACTS OF INTEREST FROM THE INSIDE

(CORRESPONDENCE OF THE DISPATCH.)

WASHINGTON, Nov. 26.—Does office-holding pay? The question is particularly pertinent because at this time when dozens of ambitious politicians in the Democratic party are putting up lightning rods in preparation for President Cleveland's appointment. Seven of the eight members of the Cabinet of President Harrison announced that they had given notice to the President that if he were re-elected they would resign their offices early next year. The men who are going out are much better judges of the beautiful and the ugly features of office-holding than those who are hoping to come in. So I asked the members of President Harrison's Cabinet if they had found any reward in their public service.

Tall, slender, white-haired John W. Foster, the Secretary of State, met me in the Cabinet room adjoining the President's private office, and, as we walked over to the Department of State, he talked freely of the mutations of office and what satisfaction there was in a Cabinet position.

Financial and Domestic Sacrifice.

"A Cabinet office is alluring but it takes a great deal of personal sacrifice, both financially and domestically, to accept it," said Mr. Foster. "I suppose my connection with President Harrison's Cabinet is different from that of any other man, but the result is about the same. I neither asked for nor desired the place, but I could not have refused to serve the President under the conditions. He insisted that he needed the exact character of services which he thought I could render and he saw no available man who appeared to be familiar with the work. I found myself without the international law practice which I enjoyed a few months ago, but I presume that if I desired to return to it immediately, or it was a matter of bread and butter with me, I could gather it up again."

"There is nothing in a Cabinet office but hard work and expenditure of mind and money. As soon as I get out of the Department of State, Mr. Foster and I will start upon a journey around the world. We have long anticipated an extensive European trip, and now that we have the time we will make a circle of the globe. I am not sorry that I went into the Cabinet of President Harrison. The work has given me an extensive insight to the diplomatic branch of our Government, which is both intricate and interesting, and I have the satisfaction of feeling that I have not only yielded to the wish of the President in rendering a personal service, but have given some of my best days and efforts to my country."

Charles Foster, Secretary of the Treasury, was in his office deeply interested in financial problems when I broached the subject to him.

The Honor All the Advantage.

"The advantages of a Cabinet position consist chiefly in honor," said Mr. Foster. "In fact, the honor is all the advantage discoverable. It probably gives a man a tone and character that elevates him, giving one a better standing before the public, provided he faithfully performs his work and is successful in his administration. The discomforts are many. There is the labor

of the place. The duties are exacting, intricate, difficult, overwhelming and sometimes puzzling. The demand for appointments is constant, while the desire of a Cabinet officer to oblige his party friends and his inability to do so in all cases make it exasperating and painful. It is a fact that out of every hundred persons who apply for positions, all of whom a Secretary would like to oblige, he can appoint but about one.

"A Cabinet officer is also subjected to social demands that make the cost of living much greater than his salary. The onerous duties thus imposed fall in like manner upon his family, and after the novelty wears off, are very wearying. Notwithstanding the disadvantages, however, a Cabinet position is not to be rejected or avoided on considerations of personal comfort. It is a place where, if you are faithful to your trust, much satisfaction will come in the knowledge of well doing, and you will, like all faithful public servants, stand ever afterwards much higher in the estimation of the people."

Amount of Labor Involved.

Secretary Noble was busy listening to the demands of one of the army of office-seekers when I entered his office. He disposed of this business quickly and then gave me his attention long enough to epitomize his ideas of office-holding.

less intimately associated with the Interior Department, is still one of its auxiliaries.

"Why, when I call my eight heads of departments about me, I have a Cabinet of my own. Then there are the elementary institutions in the District—the insane asylum, and others—and the Capitol grounds. These you may say should run themselves. But they don't. There are questions about them arising constantly and each one takes up a certain amount of time. Then there is the direction of this enormous force of clerks—16,000 employees, of whom 7,000 are in Washington most of the time.

"Yes, there is great honor connected with the holding of high office," said the Secretary in conclusion, "and I am that may last for a time—until the record of some other administration obscures it."

When I entered the office of the Attorney General of the United States I found the law officer of President Harrison standing before a bright and warm grate fire, his hands crossed behind him, and meditatively staring at the carpet at his feet. Attorney General Miller said:

AMONG THE ARTISTS.

The Permanent Exhibition a Feature of the First Importance.

GOOD WORK OF THE ART SOCIETY

Gleanings From the Fair Orient and Pictorial Pittsburgh.

GOSSIP FROM THE VARIOUS STUDIOS

The most important event in the annals of local art was the opening to the public on Wednesday last of the Art Society's permanent exhibition at the Academy of Science and Art building, Fifth street, near Penn. avenue. For the first time in the history of Pittsburgh it possesses a tree permanent art gallery, where there will always be a succession of constantly changing pictures by our best home artists, and also such other works of art as the Society may be able to obtain from artists and owners all over the country. At the reception on Tuesday evening the gallery was given an auspicious start, the rooms of the Art Society being crowded to their utmost extent by the art patrons and best people of the city. The gallery was opened to the public on Wednesday and despite the unfavorable weather the stream of visitors to view the masterpieces of our local artists.

There are 29 artists represented with about 60 paintings and there is no lack of variety of subjects, there being even some dozen pictures from the far Orient. The only foreign artist represented in the collection, it being the aim of the society to make the first exhibition principally the work of local talent, is Jerome Ferris, of Philadelphia, in "Christmas Eve in Colonial Days," loaned by Boyd & Co., the Wood-street picture firm. Mr. DeWolfe Scanlan, who has just returned from a four years' course of study in Europe,

in his six paintings shows a good deal of the influence of the modern French school, with a little leaning toward impressionism. His Oriental pictures are full of color and sunlight and are imbued with a genuine artistic feeling. There is much truth and character in his Venetian subjects and his "Water Carrier of Tunis" he has handled a difficult figure with its diaphanous drapery in a masterly manner.

Bryan Wall, who is represented by a single painting, shows much originality in his work. There is a quiet Millet-like sentiment in this landscape, with sheep, and, like the Barbizon master, his picture shows in its truth that Mr. Wall has gone to nature herself, and does not make up his pictures in the seclusion of a studio. Mr. Joseph R. Woodwell exhibits seven pictures which are destined for the World's Fair. This collection is by far the most ambitious and the best that Mr. Woodwell has ever painted. They are principally marines, with rocky foregrounds and the spirit of the ocean. Some of his foregrounds are marvellous of rich coloring. His "Study of a Cottage near Meloria Mass" in its deep intensity of color and treatment looks like the work of a Spanish master. To use a slang expression, Mr. Woodwell has let himself out on these pictures and the result was worthy of his efforts. John W. Beatty shows a single painting, "The Loope Shoe," loaned by Dr. J. A. L. Pritchett. The horse is well drawn and painted in a broad free manner, showing that Mr. Beatty is at home in this class of subject. The composition is good and the landscape is also well treated. Mr. D. H. Waukey has three paintings in his collection. His larger painting, "Banbury Cross," shows a luxurious interior with a happy mother playing with a brace of her frolicsome little ones. Mr. Waukey's skill as a painter of interiors is too well known to need commendation. His landscape, "Golden Rod," a little girl gathering the brilliant flowers is a pleasing piece of work. Mr. H. Stevenson is well represented both in oil and water colors and his versatility can be judged from the fact that his seven paintings comprise scenes from France, Algeria and our own country. His "Rue de la Mer Rouge," Algeria, shows us a gorgeous picturesque street in the Moorish quarter of Algiers with lazy, lumbering Mamelukes squatting by the walls. This painting is strong in sunlight effect. His nature pieces of Algerian subjects in water color are very interesting and broadly handled, as are also his two oils, "Sourvenir of Fontainebleau" and "On the Nisante, Conn."

Mr. Hetzel has one of the largest paintings in the exhibition, "Early Autumn," which is also destined for the World's Fair. It depicts the changing of summer into the golden glory of an American autumn, and in this class of subjects Mr. Hetzel is at home. A tumbling mountain stream with myriads of rocks in the foreground adds to the interest of the picture. He also shows two sketches from nature, which are among his happiest efforts. Mr. M. B. Leiser, "Santa Lucia," Naples, truthfully represents the picturesque, ever-changing life of a Neapolitan street, with its sunny, careless denizens, its fruit stands and itinerant vendors of every article conceivable. The scene may be said to be his Venetian picture. His portrait sketch of Miss Gittings was much admired for its chic. It was also a good likeness. Mr. S. Pizzoli must have caught a rare day in Pittsburgh, as his water color sketch, "The Old Ferry," looks more like a scene from his sunny native land than a reproduction of a scene in smoky Pittsburgh. E. A. Poné exhibits a strong pastel portrait of Mrs. J. Sharp McDonald and a half dozen pleasing landscapes of American subjects. The "Trumpet Flowers" of Anna W. Henderson are well drawn and painted. A realistic still life study is the "Have an Apple," by Emil Foerster.

Miss Agnes Jamison is the only artist represented in black and white. Her work is good and in style resembles that of Stanley Reinhart, who is a master in that branch of art. Miss Agnes showed a half dozen oils and water colors pleasing in color and technique. They were unfortunately by an oversight not catalogued. "The Approach of Autumn," by Miss Olive Turner, a large oil painting, shows that prominent artist at her best. The still life of Alfred F. Johnson shows that he is a master on that branch of art. He also exhibits several landscapes.

Mr. Charles Walz, the well-known portrait painter, sends a well-painted portrait of a little girl.

Miss Johanna K. Woodwell, daughter of Joseph Woodwell, on her "Portrait of Miss L." shows superior drawing and handling of a difficult subject, water color. It may be said to be one of the best thin of the exhibition. The artist is to be congratulated.

Pittsburgh and its artists may well be proud of the exhibition, and its success so far has satisfied even the most sanguine of its promoters. It must not be forgotten that with one or two exceptions all the pictures are for sale, and we hope the patrons of art in this city will not be slow in recognizing the value of the exhibition. The Art Society cordially invites the public to attend freely and frequently.

Gossip of the Studios.

The Bohemian Club will meet on Monday

evening next at the studio of Mr. Busman, 47 Fifth avenue. Several names are on for election. The club is looking for more commodious and permanent quarters.

Mr. Chas. Walz is very busily engaged in portrait work, but after the push of the holidays is over expects to be able to turn his attention to some landscape work.

A letter received from J. Elmer Salisbury, of Paris, during the week states that he has taken a studio in the Avenue de Saxe in the midst of a busy hive of artists from all nations. He may return here in the spring, after the winter course of study in the Parisian academies is over.

Two many artist acquaintances of Mr. J. L. Franco were agreeably surprised to meet him at the last gathering of the Bohemian Club. Mr. Franco, who hails from Kentucky, married Miss Eulalia Loomis, of this city, an artist of note herself. Mr. Franco, since his return from Europe, has been engaged in painting the portraits of famous horses. He expects to remain in the city for a few weeks longer.

The Metropolitan Museum of Art may have to close its doors on Sunday on account of a lack of funds.

Quite an important collection of European masters is at present on exhibition at the Gillespie gallery. Jose Frappa, the celebrated painter of ecclesiastical subjects, is represented by "The Return of the Missionary," showing a monk and his black attendant presenting a monkey captured in the wilds of Africa to an assemblage of jovial looking cardinals. Painted by a Moorish market dealer, by a Spanish scene full of sunlight. There is a large painting by Bougereau, "The Goose Herd," a pretty young maiden watching a flock of geese. It is a good example of a good French master. Rousseau shows a small mythic landscape; Dickens, a little boy playing with some chickens; Van Marcke, a miniature study of a cow with landscape; Jacques, one of his usual bewitching fashionable maidens of a century ago; Muntz, a realistic winter sunset; J. Peyrol Bonheur, a landscape with cattle; Strizzo, the Spanish master, by a lonely country girl reclining on the grass, and the great master, Gericome, by a study of a very black Moorish girl in a picturesque tiled courtyard.

The French Government has bought the portrait of Gladstone by the American artist, Hamilton, for one of its public galleries. This portrait was exhibited in last year's Champs Elysees Salon. It attracted considerable attention as a truthful portrait of the Grand Old Man and was awarded a medal.

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